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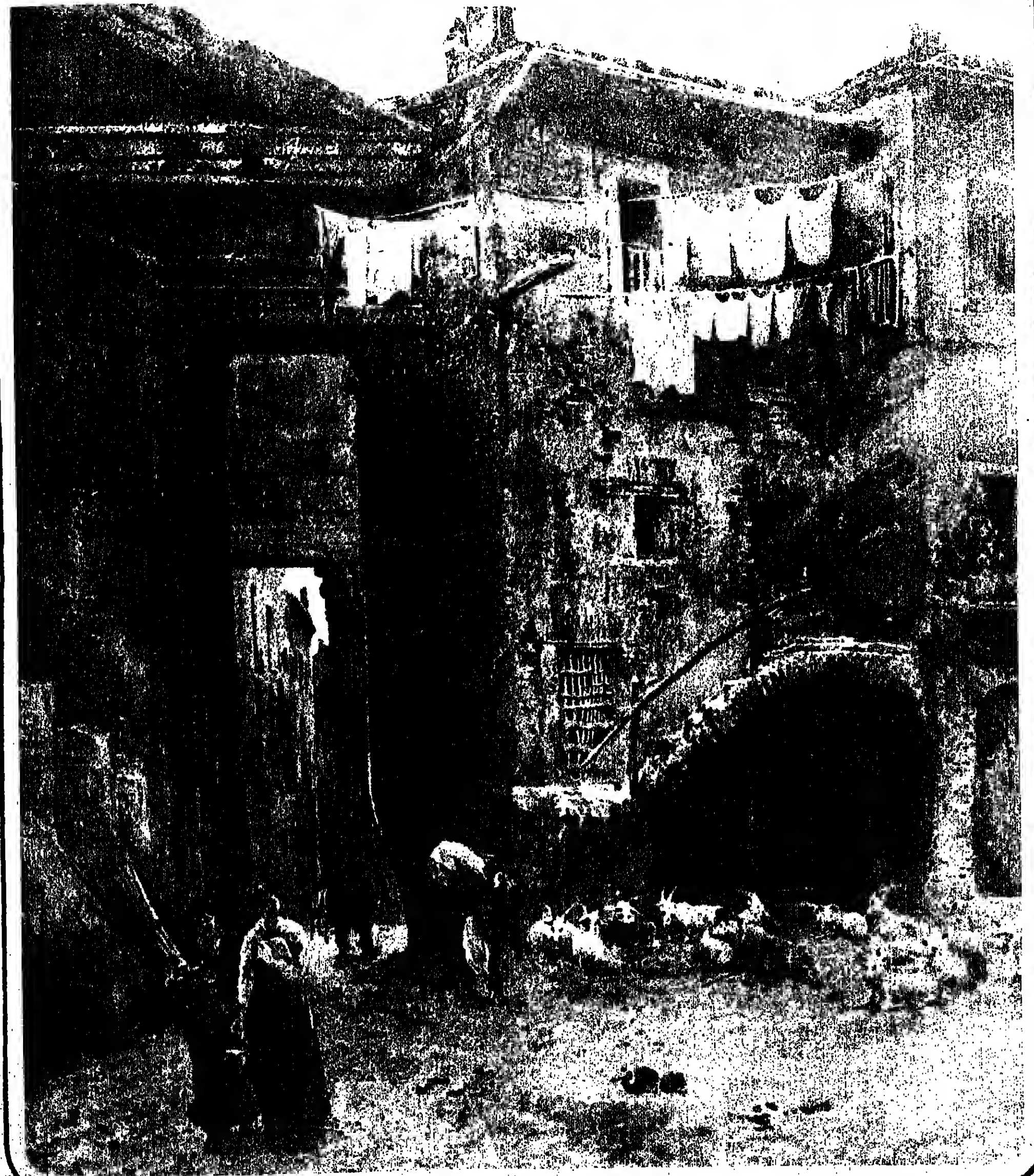


יצהר IZHAR

THE JERUSALEM
POST
MAGAZINE

Friday, September 21, 1979

ARTS & ENTERTAINMENT



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(Above) Piazza Catalana, in the Roman ghetto, the location of the Catalan Synagogue, established by Jews from Catalonia and Aragon. (Right) Bridge leading to the third section of the Venetian ghetto, the Ghetto Nuovo. (Below) Street in the Ghetto Nuovo. (On the cover) Painting by Franz Rosol, in 1887, of the Fortico de Ottavia in the Roman Ghetto. (Photos — Beth Hatefutsoth)

The original ghetto

CATHERINE ROSENHEIMER sees Beth Hatefutsoth's new exhibit on the Jews of Venice and Rome, and discovers the roots of the word 'ghetto.'



AT THE Beth Hatefutsoth Museum of the Diaspora, the route to 18th century Venice is via Cuba and Ethiopia. When the "Ghettos of Italy" exhibition opens at the museum on September 25, there will be two much smaller collections of photographs, in the foyer, devoted to the Jews of Cuba and the Jews of Ethiopia.

The exhibitions are not connected chronologically or geographically, though they do serve to illustrate the range and vitality of the museum's activities.

The "Ghettos of Italy" exhibition covers the period from 1818 to 1885, concentrating on and contrasting the ghettos of Venice and Rome. March 29, 1818, marked the setting up of the world's first ghetto, in Venice, while 1885 was the date of the demolition of the Rome ghetto, 15 years after local Jews had been freed from the obligation to live there.

The Italian exhibition is Beth Hatefutsoth's fourth major project, and the first for which all the research and collecting was done by the museum's own staff. The three previous exhibitions, devoted to the Jews of New York, of Redauti and of Poland, were all compiled abroad.

The driving force behind "Ghettos of Italy" was curator and chief researcher Danielle Luxembourg, who spent two years on the project, including a month in Italy where she received considerable assistance in the framework of the cultural agreement between the governments of Israel and Italy. In Rome her task was considerably facilitated by the fact

that the municipality there had staged an exhibition about the Rome ghetto in 1978, and was willing to give her copies of all the photographic material they had collected.

The section of the exhibition devoted to the Venice ghetto was compiled entirely by her. She was assisted by members of the present-day Venetian Jewish community, who gave her access to numerous historical manuscripts, records, engravings and paintings. In Israel, she was helped by local historians, by members of old Italian families, by Lore Kroyanka, who is an expert on Jewish art, and by Iris Fishoff, curator of the Italian synagogue in Jerusalem.

THE EXHIBITION's design is intentionally claustrophobic, to stress the nature of the subject. The colours of the mark of shame which the ghetto Jews were forced to wear — red for Venice, yellow for Rome — are used to highlight the illustrations from each of the cities.

The Rome ghetto, established in 1555, was the most rigid and restrictive of all Italian ghettos. The ecclesiastical authorities who ruled the city wished to use the ghetto to prove the superiority of Christianity over Judaism. In contrast, the Jews of Venice attained economic as well as cultural prosperity, due to the Venetian authorities' recognition of their important role in the local economy. In the Roman section, the stress is on documents which restricted and humiliated the Jews in every aspect of their lives, on maltreatment and persecution.

THE WORD "ghetto" itself originated in Venice. In contemporary usage it has come to mean any closed area where a particular minority group of any ethnic extraction lives; the word *gheto* in medieval Italian means a foundry — there was a cannon foundry on the island that became the Venetian ghetto.

Reached by three bridges, the ghetto occupied an area of less than 1 1/2 acres, of which almost half was reserved for a public square on which no building was permitted. Over the years, storey after storey was added to the existing buildings to accommodate all the people forced to live there. At one stage there were about 80 families per 10,000 square feet.

The first quarter was the Ghetto Nuovo, inhabited by Ashkenazi money-lenders and pawnbrokers; in 1541, with an influx of Jews from Turkey, mostly seamen and merchants, a second quarter, the Ghetto Vecchio, was added. Wealthy Jewish merchants were not compelled to live in the ghetto, but most of them chose to do so, and in 1885 a third section was added.

A SECTION of the exhibition is devoted to the Venetian Hebrew Press, which was founded in 1811 by a Jew from Antwerp, Daniel Bomberg, and became a flourishing local industry. In 1882, a fierce dispute broke out between two competing presses, one charging the other with undercutting. The dispute reached the ears of Pope Julius III, and for 10 years all Jews in the ghetto were forbidden to possess copies of the Talmud, and all the local presses

were closed down by papal edict. In 1888, the presses were permitted to operate again, but from then on all Jewish prayer books were censored.

THE JEWS of the Roman ghetto fared far worse. They were forced to live in a swampy area on the banks of the Tiber, and were plagued by floods and epidemics. Their only permitted activities were money-lending and trading in old clothes or "elite sachon."

The Bull of 1555, issued by Pope Paulus IV, is known as "Cum Nimis Absurdum." Sterling with these Latin words, it stated that it was absurd that Jews, guilty of the killing of Jesus, should be allowed freedom. The misery which the edict inaugurated lasted until the liberation of the ghetto, three centuries later.

Among other things, the edict compelled Jews to live apart from the rest of the city's population, permitted them only one synagogue, and forced them to wear a yellow badge. They were forbidden to employ Christian servants, to work on Christian holidays, to loan money to Christians, or even to speak to gentiles. Jewish doctors were forbidden to treat gentile patients, could not be addressed as "mister," and had all official grants cancelled.

OLD ENGRAVINGS on display show how Jewish cripples and hunchbacks were used to amuse the crowds during the annual Lent Carnival; later, against payment, they were freed from their obligation to participate in the carnival.

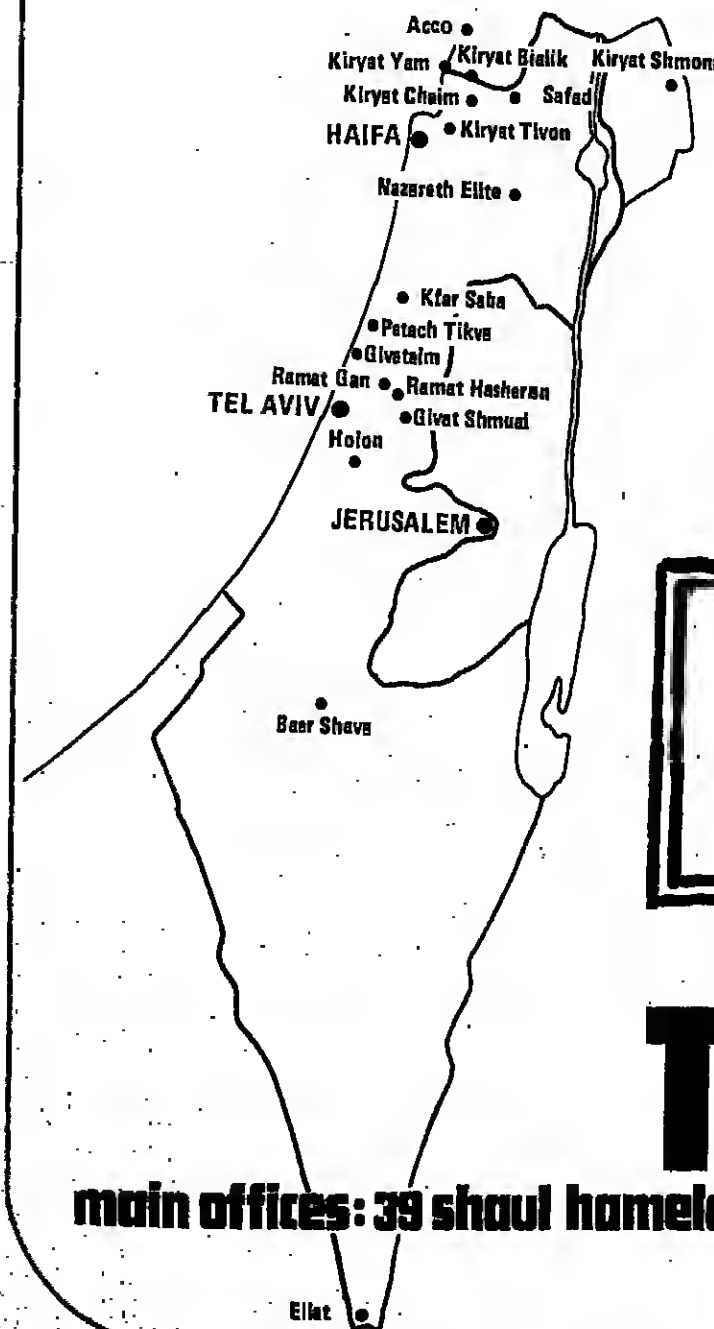
Somewhat surprisingly, in spite of the cultural richness of the environment, not a single important Jewish artist emerged from the Italian ghetto period. The Jews of the ghettos do, however, feature in many engravings and paintings by contemporary Italian artists as well as in the literature of the time. Shakespeare created the immortal Shylock in the *Merchant of Venice*, which was first staged in England in 1597. While Shylock was undoubtedly a creation of the playwright's imagination, he personified the qualities that some Sornitic outsiders attributed to Italian Jews of the period.

IN ADDITION to the many photographs and photographic reproductions tracing the history of the Jews of Venice and Rome, the museum has managed to assemble an interesting collection of artefacts and Judaica of the period, lent by private collectors as well as local museums.

There are copper cooking pots, brass head-warmers, and a matza-making machine, as well as many ceremonial items: a blanket used at *bris milot*; an ornate 17th-century Torah crown; a bride's headpiece, made of ceramic flowers; Henukkilot; tallitot; amulets for protection of the new born child from the evil eye; and some very elegant clothing. Hard though it seems, at least some of the ghetto inhabitants took pains to dress according to the latest Italian fashions: lace gloves, fans, coats and black lace sunshades attuned to their fashionable consciousness. □

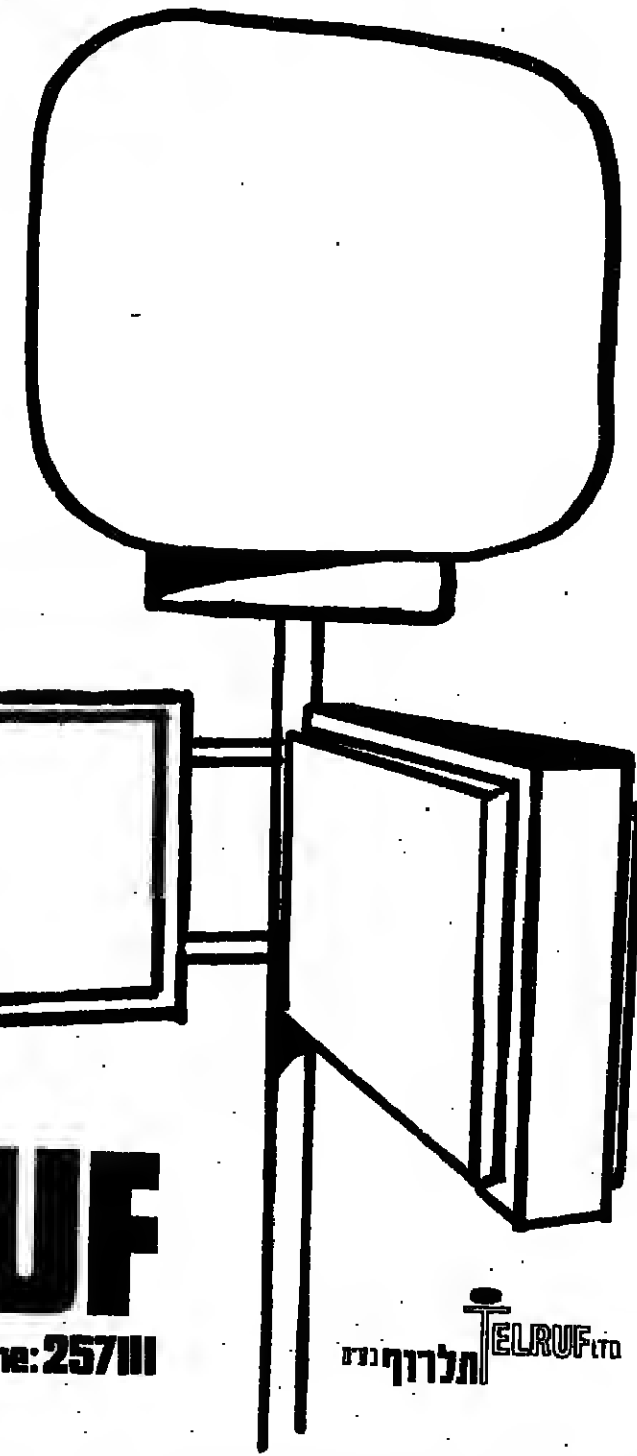
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May you be inscribed for a good year!



Mysticism in a mortuary

Benny Morris

ABOVE and around the entrance hang black-edged posters stating: "Yossi Yzraely is dead." On the floor, between the squat, stone-faced pillars that support the blackened domes of the roof, lie mattresses, striped like prison garb. In niches along the tarred interior wall-candles flicker, like so many lost souls. In the middle of the floor lies a corpse, shrouded in spotless white.

For 90 minutes, 12 Beckett figures in ragged coats and tattered trousers, tin cups dangling from torn pockets, will prance about the floor of Jerusalem's Khan Theatre, gesticulating savagely or staring dumbly into space. Singly and in groups, they will launch into speech, as if actuated by an unseen muse; personal stories will unfold, opening up metaphysical vistas.

Such is the aspect of director Yossi Yzraely's adaptation for the theatre of Rebbe Nachman of Bratslav's *The Seven Beggars*. Yzraely's (like Rebbe Nachman's) seven beggars are physically infirm: one is blind, one deaf, one is a stutterer, one has a crooked neck, one is a hunchback, one lacks hands and one has no legs. Of the remaining five characters, two, a man and a woman, are mental regressives, referred to by the players as "the children."

THE PLOT revolves around the staging of a mock wedding between the two "children." Each beggar presents the couple with a gift — the reverse of his personal infirmity. The blind man offers

each beggar's particular moment, in line with his personal disability, choreographed by Michael Sharon, is impressive; end voice and gesture mirror souls forged, at least in part, in the image of the physical deformities. Through the drama the beggar manoeuvre along a narrow lightrope bridging sanity and lunacy.

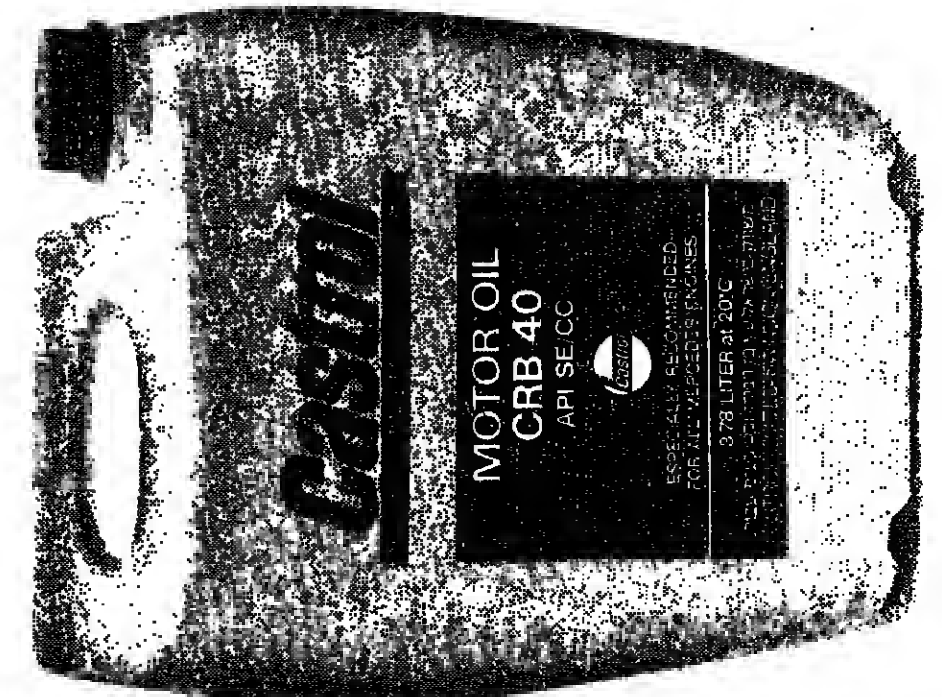
IN ADDITION to four months of rehearsals — in the last fortnight running to 12 hours a day — the notors have studied their subject in depth," says Yzraely. They visited synagogues and holy sites such as Rachel's Tomb and the Tomb of the Patriarchs, and read widely about Rebbe Nachman (1772-1811), Hassidism and Kabbala.

Yzraely, an atheist seeking to come to grips with his Jewish heritage, hopes that his play will stimulate and shock. "If the audience leaves the theatre apathetic or cheerful, I haven't done my job properly," he says.

The fact that the whole of the Khan's floor-space will serve as an extended stage, with the players moving naturally among the audience (which will be restricted to 100 for each performance), and that the beggars will call for audience participation in various ways (by pushing their tin cups at them, by asking them questions and so on) will certainly enhance the play's effect.

Yzraely's *Seven Beggars* appears destined to provide Jerusalem with an evening of total, brutal and moving theatre. □

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Sun., Sept. 23 at 7, 9.15
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with Audrey Hepburn,
Sean Connery

Tues., Sept. 25 at 7, 9.15
BATTLE OF MIDWAY
with Henry Fonda

Wed., Sept. 26 at 7, 9.15
THE BOYS IN THE BAND

Thurs., Sept. 27 at 7, 9.15
AN UNMARRIED WOMAN

Fri., Sept. 28 at 7, 9.15
DUCK SOUP
with the Marx Bros.

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Israeli film
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* OFRA TEZA
Weekdays 4, 7, 9

EDISON

2nd week
Weekdays 4, 7, 9

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HABIRAH

2nd week
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4, 7, 9
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* SHELLY WINTERS
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Weekdays 4, 6.45, 9

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* MERYL STREEP

SEMADAR

A Woody Allen Film

INTERIORS

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Tel Aviv Cinemas

Commoning Saturday, Sept. 23, 1978

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2nd week



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THE CHAMP

* FAYE DUNAWAY
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Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

BEN-YERUDA

2nd week

NORMA RAE

Starring:
* SALLY FIELD
Tonight 10, 12.15
Weekdays 4.30, 7.15, 9.30

CHEN

3rd week

4.30, 7.15, 9.30
FLIC OU VOYOU

* JEAN PAUL BELMONDO

CINEMA ONE

FROM HELL TO VICTORY

* GEORGE FEPPARD
* HOBST BUCHOLTZ
Saturday night 10, 12
Sunday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO

Tonight, 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MOVIE MOVIE

* GEORGE C. SCOTT
* TRESH VAN DEVERE
* RED BUTTONS

DEKEL

4th week

7, 9.30
THE CHINA SYNDROME

* JANE FONDA
* MICHAEL DOUGLAS
* JACK LEMMON

DRIVE-IN CINEMA

From Sun., two parts, 7.15

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9.30

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Sat., Sept. 22 at 10 p.m., midnight

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3th week

4.30, 7.15, 9.30
THE DOG

* JASON MILLER
* LEA MANSARI

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2nd week

* ROMY SCHNEIDER
In Claude Sautel's film

MOGRABI

14th week

THE DEER HUNTER

* ROBERT DE NIRO
* CHRISTOPHER WALKEN
* MERYL STREEP
Saturday 5.30
Weekdays 5, 9.30
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4th week

THE CHINA SYNDROME

* JANE FONDA
* MICHAEL DOUGLAS
* JACK LEMMON
Tonight at 10
Weekdays 4.30, 7, 9.30

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2nd week

THE WINCHELL AFFAIR

* ODED KOTLER
Saturday at 10
4.30, 7.15, 9.30

PARIS

Weekdays 10, 12, 2.15, 4.30, 7.15, 9.30

L'UNE CHANTE ET L'AUTRE PAS

PEER

3rd week

THE MAIN EVENT

4.30, 7.15, 9.30

RAMAT AVIV

2nd week

I NEVER PROMISED YOU A ROSE GARDEN

* BIBI ANDERSSON
7.15, 9.30

ZAFON

7th week
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9th week

4.30, 7.15, 9.30
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* MARCELLO MASTROIANNI
* LAURA ANTONELLI
Tonight 10, 12:
Farwell my Lovely

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Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
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MAXIM

4th week

7.15, 9.30
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7th week

DAYS OF HEAVEN

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* BROOKE ADAMS
* SAM GIBBYARD
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Sunday 7.15, 9.30

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Weekdays 4.30, 7.15, 9.30

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ORION

2nd week

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No complimentary tickets

ORLY

2nd week

JAMES BOND 007 MOONRAKER

Sunday 9.45, 9
Weekdays 6.30, 9

PEER

7th week

THE CHAMP

* FAYE DUNAWAY
* JON VOIGHT
* RICKY SCORODER
Sunday 4.45, 9
Weekdays 4, 6.30, 9
No complimentary tickets

AMPHITHEATRE

SAFARI EXPRESS

* JACK PALANCE
* URSULA ANDRESS
4, 6.45, 9

ARMON

FLIK OU VOYOU

* JEAN PAUL BELMONDO
Sun 7, 9.15
Weekdays 4, 6.45, 9

ATZMON

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THE DOG

* JASON MILLER
* LEA MANSARI
4, 6.45, 9

CHEN

AUDREY ROSE

* MARTHA MASON
* ANTHONY HOPKINS
* JOHN DATES
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Weekdays 4, 6.45, 9

GALOR

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SCARLET BUCCANEER

* ROBERT SHAW

MIRON

12, 4, 9

AMIGOS

* RICHARD HARRIS

MORAH

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8th week

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* CHRISTOPHER WALKEN
* MERYL STREEP
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Weekdays 5, 9.30
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RAMAT GAN

10th and last week

MIDNIGHT EXPRESS

Based on the true story of
Elly Hayes
* BRAG DAVIS
* JOHN HURT
7, 9.30

RAMA

2nd week

WHERE EAGLES DARE

9.45, 9.30

RAMAT GAN

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THE MAGICIAN OF LUBLIN

7, 9.3

IN ORDER to keep its holiday eve programmes to a strictly kosher "made in Israel" schedule, TV House is postponing the last instalment of The Immigrants to next week.

Dan Almogor's Songs of Eretz Yisrael tonight (20.45) reviews Israeli songs and music of the early 1950s, including numbers from the first Israeli Song Festival (which took place in 1951). This will be followed by Meni Pe'er's talk and entertainment show The Good Hour (21.35), which was introduced to the screen two weeks ago.

Those of us still awake after the rich holiday meal can watch an excellent though sobering Israel film *My Michael* (22.25). Director Dan Wolman's screen version of Amos Oz's best-seller stars Efrat Lavie and Oded Kotler in the story of a young couple in Jerusalem in the 1950s who drift apart through lack of communication.

Saturday's programmes also start off nostalgically, with Shoahna Damari presenting a selection of her songs from way

The good old days

MEDIA WEEK/Daphne Raz



Efrat Lavie in 'My Michael'

Gorlitzky. Later in the evening (22.05) the Inbal Dance Group performs scenes created by songwriter Yoni Rechter and choreographer Rina Sharet. The show was filmed in various outdoor locations in Tel Aviv on the occasion of the city's 70th anniversary. The Saturday night thriller spot features Columbo in *How to Dismiss a Murderer* (22.35).

Sunday evening's programmes are surprisingly in line with the regular schedule. The bi-weekly cinema magazine *Big Screen Little Screen* (21.05) presents a review of the year's films followed by an episode of *Charlie's Angels* (21.45). The last item on the holiday agenda is a documentary about the tortuous route of a group

of Holocaust refugees who tried to land "illegally" on the shores of Palestine (Sunday, 22.35).

Holiday programmes on the radio include the usual annual reviews — sports events (Radio 2nd, Saturday, 10.05), economic affairs (Radio 2nd, Sat. 16.05), news highlights (Radio 2nd, Friday 19.05 and Saturday 10.05) and of course the yearly hit parade of Israeli songs (Army Radio Friday 14.05 and Sunday 20.05).

Army Radio's central holiday broadcast is a title-awarding ceremony for outstanding achievements in sports, music, cinema, theatre, journalism, literature and entertainment. The winners are chosen by a panel of public figures and professional advisers (Saturday 10.05).

Other specials this week feature film shots of a birthday party held for veteran Jerusalem club-owner Sursmello just a few weeks before he died at the age of 80 last month on People TV, (Monday, 21.35). Guests at the party include Rivka Michaeli, Dan Ben-Amotz, Shay K. Ophir and many other familiar

faces.

The same evening we will see *The Rime of the Ancient Mariner* (22.10). This film is actually the second of two made by director Ken Russell, producer Norman Swallow and writer Melyna Bragg about the beautiful English Lake District, which inspired Wordsworth and many other poets in the late 18th and early 19th centuries. *The Rime of the Ancient Mariner* focuses on Coleridge, his personal and professional difficulties, and his addiction to heroin.

Wednesday's feature film (22.05) is Jacques Tati's comedy *Traffic*, which was put off from its original date due to Sada's visit to Haifa. The film is in French with Hebrew subtitles.

And finally — a BBC documentary about Laser beams. *Light of the 21st Century* (Thursday, 21.35) reveals amazing facts about the dangers and constructive uses of laser beams, which go way beyond the sinister science fiction qualitics we tend to associate with them. □

Panov mystery

DANCE
Dora Sowden

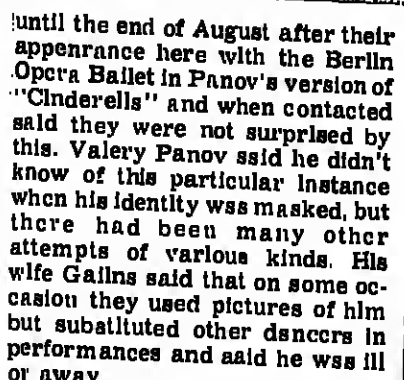
ONE OF the ways in which the Soviet authorities tried to blot out Valery Panov's name and fame as a dancer has recently come to light — in a roundabout way — in Jerusalem.

Two sisters, Iris and Sue Greltinger, formerly of New York, both dance fans, had for years been collecting memorabilia about ballet and dancers. In New York they acquired pictures, programmes and other items relating to dance. Among these was a programme of the Kirov Ballet, which included a picture of the ballerina Natasha

Makarova and a partner whose name was given as Sergei Vikulov. This was in 1906, before Makarova defected from the Kirov Ballet of Leningrad. Biographies of the dancers were included in the programme but of "Vikulov," all that was said was that he had been trained in the Kirov schools — one sentence.

HERE IN Israel the two girls bought a copy of Valery Panov's autobiography, *To Dance* — and were astonished to recognize the same picture, smaller in format but unmistakable. The caption said that this was Makarova dancing with Panov in the "Blue Bird" variations in *The Sleeping Beauty*.

The Panovs remained in Israel until the end of August after their appearance here with the Berlin Opera Ballet in Panov's version of "Cinderella" and when contacted said they were not surprised by this. Valery Panov said he didn't know of this particular instance when his identity was masked, but there had been many other attempts of various kinds. His wife Galina said that on some occasion they used pictures of him but substituted other dancers in performances and said he was ill or away.



Panov is now back in Berlin, creating his fourth full-length work for the Berlin Opera Ballet — on *War and Peace*, with Prokofiev's opera music. Previous to this — besides *Onderrilla* — he choreographed *The Rite of Spring* and *The Idiot*.



REPRESENTING Israel this year at the International "Pedagogic Dance Seminar" — a seminar for teachers and students (one each) — were Berta Yam-

Pyotr Gusev of the Soviet Union. The classes were so stronoous, said Berta Yampolsky, that by the end of the week only six of the 26 male dancers and 18 of the 30 women stood the pace. Erez Dror was one of the "survivors." He aroused interest as an Israeli and as a dancer, and was urged to enter the International competitions next year.

ISRAELI choreographer Ronit Land was recently commissioned by American dancer Karen Attix to create a solo for her San Francisco programme. The result was "Shallow Water Blackout," which the dancer afterwards described to a journalist as an "improvisatory internal" approach. The critic of the San Francisco *Guardian*, Janice Roas, said, "Land's piece works more with images than technique," and she quoted Attix as saying, "It's pure movement and not at all codified with steps. And that's like working naked for me." □

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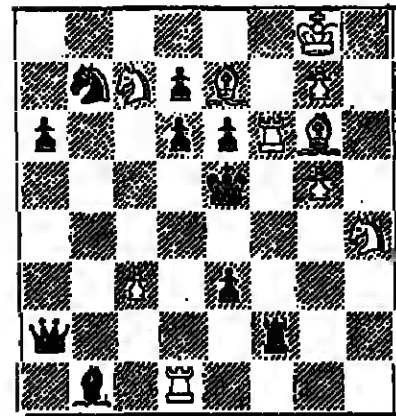
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CHESS
Elihu Shahaf

Problem No. 2961
L. LOSHINSKI,
V. SHIFF, USSR
1988



White mates in four (10-10)
SOLUTIONS. Problem No. 2929
(Helonen). Setplay: 1.d6, d:e,

e:f; Solution: 1.Nd4! — excellent
lightweight.

WORLD JUNIOR CHAMPIONSHIP

FIFTY-SIX players under 25 from 55 countries participated in the World Junior Championship at Skien, Norway this summer. The player favoured to win, Harry Kasparov, of the USSR, was withdrawn by the Soviet Chess Federation just one week before the tourney started. Yasser Seirawan, 18, of Seattle, Washington, became the world champion. His most "dangerous" rival, the Russian reserves, Alexander Chernin, did not seem to have the necessary ambitions this time, according to the bulletin of AIPD (the International Union of Chess Press). Israel representative Michael Paaman, of Beersheba, placed 20th with 7 points. This wasn't surprising if one considers his lack of training with strong rivals.

Here is a fine game by the new champion.
Y. SEIRAWAN G. BARBERO
1.c4 e5 2.Nc3 Nf6 3.Nf3 Nc6 4.e3 Bb4 5.Qc2 Bc6 6.Qc3 Qc7 7.a3 s5 8.b4 a b 9.ab Ra1 15.Qa1 e4 11.b5 e 12.bc bc 13.gf 5-5 14.Bb3 Ne8 15.Bd3 Qh4 16.Ks2 c5 17.Qa8 Nd6 18.Rg1 f6 19.Qd5 Kf8 20.Qc3 Qh2 21.Rg3 h6 22.Rg7! Kg7 23.Qd5 Kf7 24.Qf6 Ke8 25.Bg6 Nf7 26.Be5. Black resigns.
Seirawan suffered only one defeat — at the hands of young Dutchman Rudy Douven, who did remarkably well in this event.
R. DOUVEN Y. SEIRAWAN
1.d4 Nf6 2.c4 e6 3.Nf3 b6 4.g3 Bc6 5.Qa4 Bb7 6.Bg2 c5 7.0-0 e5 8.Nd4 Bg2 9.Kg2 Be7 10.Rd1 0-0 11.Nc3 Nd2 12.Qc2 Qc7 13.b3 Ne6 14.Nf3 Qb7 15.Bb2 Nb4 16.Qb1 b5 17.a6 Nb5 16.cb ab 18.Na4 Ne4 20.Qe4 d6 21.Kg1 Rfc8 22.h4 Na5? 23.Qd6 h6 24.Rac1 d5 25.g4 Ne6 26.b4 Nd6 27.g5 hg26.hg Qd7 29.Kg2 f5 30.Qd4 Bb3 31.Qh4 Re1 32.Re1 Qf7 33.Rh1 Qg8 34.Qh8 Kf7 35.Bg7 Ra6 36.Bh2 e6 37.Rh7 Ke6 38.Rh6. Black resigns.

BIEL BRILLIANTOY

THE BIEL (Switzerland) festival also included a lightning chess tournament. Vulevic of Yugoslavia topped the table with 6½ points, while Yahuda Grunfeld tied for second with another Yugoslav, Iljic. The following game by the winner was remarkable.
VULEVIC
1.Nf6 c5 2.e4 Nc6 6.Nc3 d6 4.g3 g6 5.Bg2 Bg7 6.0-0 Nf8 7.d3 0-0 6.Rb1 Rb8 9.Bd2 b5 10.a3 Bd7 11.h6 b4 12.ab cb 13.Ne2 a5 14.b3 Qc7 15.Ne1 Rfc6 16.f4 Na7 17.d4 Nb5 18.e5 Ns8 19.Rc1 Qb6 25.Kh2 Rc7 21.Ba4 Rb6 22.Nf8 Ne6 23.Ng5 Bb5 24.f5 25.Bb5 Bc2 26.Bg6 Bh6 30.Ns2 Nf6 31.Bd3 Qc6 32.Nf7 Bg7 36.Nf4 Nf5 34.d5 Qc5 35.Nh5 Qf2 36.Kh1 Nd4 37.Nf6 e7 38.Be1 Qf3 39.Qf3 Nf3 40.Nd6 Ne1 41.Re1 Rds 42.Nb6. Black resigns.

THE BRILLIANT TOUCH
White — Kg2; Qd2; Re1; Bd5; Nf3; Pa2, c4, f4, g5, h6. (10). Black — Kg8; Qc7; Rb2; Bf6; Nc6; Pa7, f7, g7, h5. (9).

Drama for the young

CURTAINRAISERS / Catherine Rosenheimer



FOR ORNA PORAT, veteran Cameri Theatre actress, and founder and director of the Theatre for Children and Youth sponsored by the Education Ministry, the 1978-1979 theatrical year has been a particularly memorable one. Together with Heblimah actor Raphael Klatchkin, she was awarded the Israel Prize, being cited both in her capacity as an actress, and "for bringing young audiences closer to the theatre" during 10 years of building and developing the country's only non-commercial, full-scale children's repertory theatre.

Deeply moved by the award, she describes it as "more than an honour — also a very fine compliment, as well as an obligation to continue, and sustenance to continue developing and growing." The award came during what was a very crucial comeback period for Orna following a serious illness. She had just resumed the active directorship of the children's theatre, after a year's leave of absence; she also returned to the Cameri last season, after an absence of four years. In two major roles, one in *Napoleon: Alive or Dead*, the other in *Death of a Salesman*, which will be continuing into the forthcoming season.

But Orna, a brisk, energetic and forthright person with a highly expressive face, glancing, laughing and short-cropped hair, is not one to dwell on the past. When we met recently, she was just saying goodbye to the TV crew who had been filming a documentary about her life and work, and starting rehearsals on the new repertory of 15 plays to be staged during the current school year.

"GENERALLY speaking, people don't realize that, in the range of our activities, we compare with — even exceed — the country's leading subsidized public theatre," she said. The year's estimated budget is IL21,768m., of which the Education Ministry is providing IL11,29m. The remainder will be covered by ticket sales. Last season, the theatre staged 1,872 performances of a repertoire of 11 plays, appearing in 122 towns, villages and settlements.

The repertoire is divided into plays for three distinct age groups, from first grade through to high school, and 80 per cent of it consists of new plays by Israeli writers. The theatre coordinates with local education authorities and the heads of individual schools, providing material on productions before appearing in further reading and study. □

an area, so that teachers can prepare their classes for the play they are about to see. "Our initial aim was to introduce children to the theatre, broaden their outlook and improve their vocabulary," said Orna. "But we have discovered that many of the teachers themselves have never seen live theatre before. We have also been instrumental in getting teachers' seminars to give drama courses."

She is highly critical of the standard of most commercial children's productions. "They are usually dreadful, in content as well as quality, geared to the interests of the producers and not the audience."

"Many of the plays for older children contain elements of violence, examples of slack attitudes to work, a lack of social responsibility — all the ills of Israeli society — that can be utilized as a focus for discussions and debates. For the smaller children, we tend to dress up the themes in fantasy, in the form of fairytales — but here, too, there is emphasis on things like education and democracy, even if they are disguised in a more easily digestible form."

The stacks of letters — comments, compliments, criticisms and queries — received after every performance are, for Orna Porat, testimony of the theatre's valuable contact with the country's youth.

The plays in this year's repertory are by Ephraim Sidor, Galila Ron Feder, Hillel Mittelpunkt, Edna Shavit, Goren and Hagit Richly. Only two are translations: Eric Smith's puppet version of Hans Christian Andersen's *The Snow Queen* and James Ambrose Brown's *King of the Corals*.

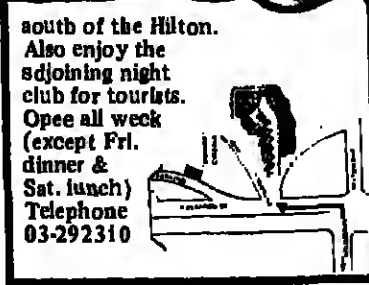
One evening each week, the actors will meet with parents, staging an adult play, Hillel Mittelpunkt's *Violence*. In contrast with previous seasons, this year's repertory includes no classic play. Instead, the theatre is staging a dramatic compendium, *Comedy is a Serious Matter*, for high-school pupils. Tracing the history of comedy and satire from Plautus to the present day, this illustrated lesson in drama is designed as a basis for subsequent audience and class discussion and to encourage further reading and study. □

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Critic's choice

FILMS / David George

ROSH HASHANA is upon us; I have seen 104 new films this year; and it's time for a reckoning. After all, the Academy of Motion Picture Arts and Sciences has its awards; Cannes, Venice, Berlin and San Francisco have their festivals; and every film critic should be entitled to his opinions. It is understood that the opinions of a critic, as well informed as they may be, carry no cash prizes, no guarantees, and no free rides on the roller coaster. Having said this, here is my partial review, only somewhat tongue in cheek, of the good, the bad and the ridiculous.

Most Pretentious Film: A tie between two Sylvester Stallone movies — *FIST* and *Paradise Alley*. Though Stallone bears a vague resemblance to Marlon Brando, he just doesn't make it into Brando's class. Neither do his films.

Least Pretentious Film: *Super-*

and screen writers could completely fabricate a "biography" of the artist's life based on "1001 loving lies" may not have been a sign of quality, but it was surely original.

Least Original Film: *Breakthrough*, which was based almost entirely on 874 earlier films about World War II.

Most Cynical Film: Avi Neshet's *Disengoff 89*, for its almost entirely negative approach to Israeli youth.

Least Cynical Film: All the 11 Walt Disney productions that came to Israel this year. What could possibly be cynical in a Disney film?

Most Optimistic Film: *Close Encounters of the Third Kind*. If "they" really are out there caring for us, we really don't have to worry about anything. A nice feeling to know that it will all be O.K. in the end.

Most Pessimistic Film: Ingmar Bergman's *Autumn Sonnet*. A gloomy forecast for the future: "You hate me because of what I did to you as a child; I hate myself for what you think I did; I hate you because of what you made me do..." And so on and on.

The Dandiest Film: *Bustla Star Galactica*. They killed off 300

wins to seek out those films that (a) sold nothing and (b) sold it badly. A close thing between: *Ashanti*, *Little Mo*, *High Ballin*, *Rock n' Roll*, *Safari Express* and *The Dog*.

However, there were enough good films to make it difficult to limit my selection. I consulted with my co-critic, Ruth Ariella Brody, and here are our separate opinions:

David George's best film selections: Kurosawa's *Dersu Uzala*; Bertolucci's *1900*; Malik's *Days of Heaven*; Goretta's *The Lacemaker*; Cimino's *The Deer Hunter*; Herzog's *Stroszek*. I must also include Israeli Avram Heffner's *The Winchell Affair*.

Ruth Ariella Brody's best film selections: Kurosawa's *Dersu Uzala*; Peckinpah's *Convoy*; Parker's *Midnight Express*; Malik's *Days of Heaven*; Cimino's *The Deer Hunter*; Ashby's *Coming Home*; Menzel's *A Lovely People with the Crank*; Rose's *Goodbye Girl*; *The China Syndrome*; and *Heaven Can Wait*.

One last note: A fortnight ago Michelangelo Antonioni was referred to in these columns as "the late Italian director." Antonioni, of course, is very much alive. □



Superman and Lois Lane.

million human souls in this one. That takes a record for something.

The Zaniest Film: *The Last Remake of Beau Geste*. Because of the parody on all good taste, as well as Morty Feldman's rolling eyes.

The Most Unbelievable Film: Alan Batos's *The Shout*. Sometimes you heard it, sometimes you didn't.

The Least Sexy Film: *Goodbye Emmanuelle*. Because it was all sex it just never managed to titillate at all.

NOW for the more serious "awards" — for the best and worst films of the year. In selecting the worst, there was little problem. All that had to be done

Bands & bonds



MUSIC & MUSICIANS/Yohanan Boehm

MAX TARG'S VISIT to Israel this autumn provides an opportunity to recall the story of AMLI and its beneficial impact on Israel's musical life.

The acronym stands for "American for a Music Library in Israel," but much more lies hidden behind these initials than is immediately apparent. Firstly, there is more than "A Music Library" in Israel. In fact, there are nine: in music academies, universities and municipalities which owe a large part of their collection to AMLI. Music scores, books and periodicals have been provided for over 20 years, but AMLI's chief importance stems from another of its activities.

It had made available over 15,000 musical instruments and pieces of equipment which have enabled youth bands and orchestras, as well as the Army Band, the Police Orchestra and other professional bodies to operate or expand activities that the paucity of funds would otherwise have forbidden.

Thousands of youngsters unable to buy an instrument or pay for lessons now play music together in youth bands throughout the country. Interestingly, such bands have also given birth to music schools and conservatories.

Several years ago, all these activities stood in danger of extinction. Fanny Targ, Max's wife and comrade in AMLI, died suddenly. Max himself was into his eighties. Heavy customs duties were being imposed on musical instruments.

This combination persuaded Max Targ to wind up AMLI. Although memorial plaques were put up here and there as a reminder of AMLI's contribution and many scholarships made available, the crucial project of importing instruments for the young stopped altogether. The lack of new instruments and the deterioration of the existing ones through normal wear and tear faced one band after another with the threat of dissolution. Official funds for acquiring musical instruments are sorely insufficient and customs duties and middleman's profits high, making it difficult to maintain standards. The few instruments occasionally brought into the country by private donors are only a drop in the bucket and help only locally.

For example, in Jerusalem, Lillian Siskin is active in acquiring instruments and records for the city's municipal bands and the Albert family of Los Angeles provides equipment for the Youth Music Centre house they have had renovated on the slope of Mt. Zion facing Yamin Moshe. But such patrons are non-existent in other cities and towns.

A CHANCE MEETING of an Israeli and a musical Chicagoan couple in Vienna in the summer of 1975 turned out to be their musical salvation in the form of the "Musio Foundation of Israel," which is a branch of the "Musio Foundation of Chicago." The couple, Robert and Mary Jane Asher,

who were among the promoters of the International Youth Music Festival in Vienna, decided consequently to use their considerable energies and talents exclusively to develop musical activities for young Israelis.

Negotiations with the Jerusalem Municipality led to the creation of an annual youth music festival in the capital and of an annual conductors' seminar in cooperation with the Israel Bond Federation and the Ministry of Education and Culture.

The first youth festival was held in 1976 with a band of 400 children playing for an audience in the YMCA sports field. A nationwide youth band was selected as a "workshop band" for the conductors' seminar held by Prof. Bill Revell of Ann Arbor, Michigan.

The 1976 festival included two foreign bands, one Danish and one German, and the seminar concluded with a public concert given by the selected youth band. Prof. Jimmy Reynolds of Iowa State University was invited to return to work with 17 bands and their instructors all over Israel.

This year's youth band festival was cancelled for lack of funds, but the conductors' seminar was held at the Jerusalem Music Centre with Prof. John Poyster of Northwestern University in Evanston, Illinois. The concert of the selected band at the close of the seminar in the YMCA auditorium was recorded and subsequently broadcast.

This is only one of the many projects of the "Musio Foundation of Israel." Some are geared to an individual like the help it has given to Chorley Elbaz of Jerusalem who has been handicapped since childhood. He was sent to Norfolk, Virginia, last year to learn the repair of brass instruments. He has returned and hopefully will soon establish a workshop for this purpose in Jerusalem with the Foundation's assistance. Charley's case typifies the Foundation's approach. He paid his fare to Norfolk, but the Foundation took care of all the other details.

The Foundation's policy is to fill Israel's declared needs without attempting to impose an "American way" of doing things. A local committee screens programmes which are referred to the American advisory board whose members are senior faculty of American universities. Max Targ is associated with the organization and his long experience is to the general advantage.

The Foundation's benefactions also include: the creation and expansion of the Central Music Library of the Israel Band Federation, assistance in the organization of study tours for Israel conductors to the U.S., and a music-in-school programme in which music is taught to a number of classes during school hours which was launched in Acre last year and is being extended to Lod. Instruments and advanced teachers from the U.S. for this particular programme are also being provided by the Foundation, as are many instruments for old and new bands.

The importation of band instruments is coordinated with the Rothschild Foundation (*Keren Avi Hoyalshuv*). The latter has provided some 800 instruments to about 20 bands in close cooperation with the Music Foundation and the Israel Band Federation.

Max Targ, who is soon to turn 85, can be happy in the knowledge that his pioneering efforts begun 30 years ago have borne a rich harvest. □

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Israeli originals

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THE PAST theatrical season gave us eight original plays, which is an impressive number. Few countries, apart from the great theatrical powers, can match it. But quality did not follow quantity — nothing outstanding came up; our leading playwrights did not put their best foot forward.

Nissim Aloni, the musician of the stage who entertained and intrigued almost a generation of theatre-goers, had been strangely silent in the past few years, limiting his activities to translations and adaptations. What he gave us this year was a revival of his *Napoleon Dead or Alive* at the Cameri, under his own direction, one of the flashiest, most opulent shows in years — and one of the emptiest.

There were endless changes of scenery, a fantastically decked out cast large enough to populate a medium-sized development

ing one's supply of gas. "Out of where?" asked the man about to die. And the Angel of Death calmly replied, "Out of the usual place, where else?"

There were some good things in the play, scenes of poetry and pathos and beauty attesting to the playwright's ability to show compassion and empathy, as in the character of the dying old woman whose sole desire was to have a fitting funeral to establish the fact that she had lived in this world, scenes which leave hope that some day Levin will write a play worthy of his talent.

Also disappointing, but not so deadly, was Hanoch Levin's annual contribution, *A Winter Funeral* (at Habimah). Those who thought that this talented writer had already worked his infantile nial obsessions out of his system, now have reason to suspect that there are no other strings to his bow. There was a vaudeville-like scene in the play when the whole cast joined in a hymn to *tuchest*, a diminutive grossly misapplied since all the ladies on the stage had rather large behinds. He also treated us to a short dissertation on death which, the way he does it, is actually one prolonged act of breaking wind: one dies by releas-

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the material at his disposal. The pedestrian characters in the plays lacked depth and grandeur and were simply not the stuff of which heroes are made. Even a writer with considerably more talent than Sobol would have failed at the task.

Just about the only original play this season which I found completely satisfying, the thinness of its texture notwithstanding, was Ya'acov Shabtai's *Waiting*, a greatly entertaining comedy set in the days of King Ahab, some three millennia ago, a period which, by some strange coincidence, resembles our own. It was a time of prosperity in the land, with everybody eating, and eating well, especially at the royal court, where all state business was conducted at the dining table by King Ahab and his Queen Jezebel.

The story (from I Kings, XXI) concerned citizen Naboth, who owned a vineyard adjoining the palace grounds. The king, who needed a vegetable garden to supply fresh produce for his table, cast an eye on Naboth's vineyard, which Naboth refused to sell on the grounds that the Tora forbids the selling of inherited land. This made the king sad — so sad that he refused to eat; and this made the Queen sad.

But a way was found, Naboth was dispossessed, strictly according to the law, and executed for cursing God and king, and the latter got his vegetable garden, and everybody went back to the business of eating.

There was little depth to the play; all its merit was on the surface, a brilliant piece of satire made more pliant by placing the action in the fabled past. The dialogue was very funny, studded with verbal fireworks, and King Ahab, though a dull character, occasionally took off on flights of self-righteous, self-indulgent oratory, which sounded so distressingly familiar that I squirmed and wished I could turn it off, as I turn off my set.

This is the second of two articles reviewing the 1978-79 theatre season.

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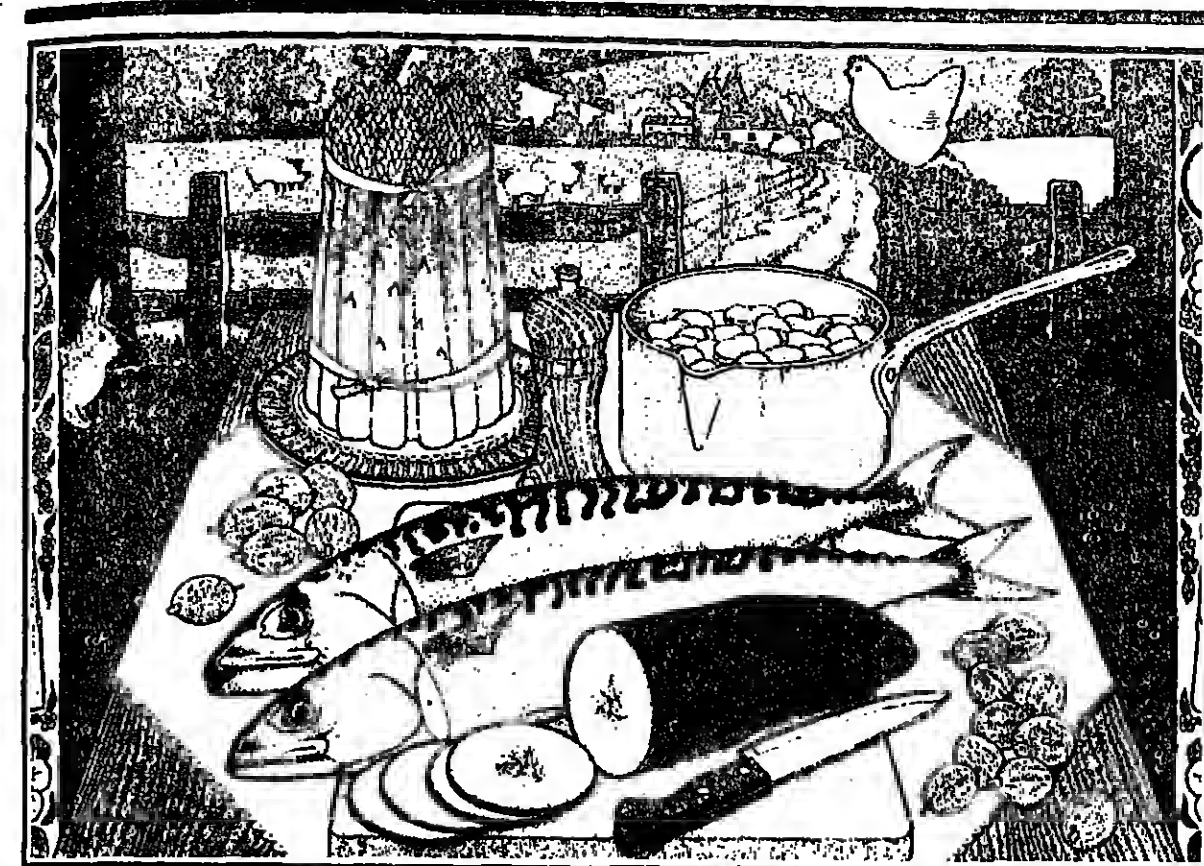
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Breakfast bargains

A FEW WEEKS ago the Hotel Association announced they were recommending an end to the traditional Israeli breakfast.

Food has become too expensive, they said, and hotels can no longer afford to provide a vast selection for the old prices. Reluctant to raise prices, they would give a roll and coffee instead of the lavish buffet.

The response was fast and sharp. Some of the country's largest and best known hotels said they would not go along with the decision. Other hotels, which in any case charge extra for breakfast, pointed out that the Israeli breakfast was one of their most popular features.

The Industry, Trade and Tourism Ministry pointed out that such a reduction in services would constitute a *de facto*, unauthorized price increase, and a number of travel agents from abroad said they would regard such a step as breach of contract. The Hotel Association retreated, but they still say they may have to raise prices.

I decided to have breakfast at several hotels, to see what the tourist will be missing if it is stopped, and found that the meal is probably the best bargain in the country today.

I FIRST went to the Tel Aviv Hilton, where we were seated at a table with an impressive view of the sea. We began our meal with a large goblet of fresh orange juice.

While we sipped our juice, manager Kieter Hickstein told me that although guests who are not on package tours pay extra for breakfast, about 60 per cent opt for the big meal.

He also pointed out that group contracts are always very carefully worded, with the words "full Israeli breakfast" included. There is no question, he said, of breaking such a contract.

At this point, we decided to go back and see what the buffet had to offer.

I did not feel like having stewed prunes, or tinned peaches or tinned pineapple. Nor did I try any of the large assortment of fruit yoghurt available.

On the other hand, I did try a lit-

MATTERS OF TASTE

Haim Shapiro

le of the cucumber and yoghurt salad (quite good), which was laid out in addition to the usual selection of tomatoes, cucumbers and green peppers. Other unusual features included a cheese salad and a mushroom salad.

The fish section included herring fillets in oil, lakerda, lox and herring with onions in a cream sauce. The last, I am sorry to say, was not quite up to the Hilton standard, having a rather metallic taste.

In addition to plain white cheese, there were three or four varieties of hard cheese, as well as the local camembert and an excellent salty white cheese.

Further down the counter were huge piles of rolls, a variety of sweet rolls and croissants, which were especially crisp and good.

At another area despatched corn flakes, hot porridge and scrambled eggs, while a chef at the counter also prepared eggs to order. There were even pancakes and waffles for those who asked, although Hickstein admitted that the Hilton did not push these meals.

He also told me that the hotel is planning to start a trial "American" breakfast in the meat Dell in autumn. This meal will feature such items as imitation bacon (smoked goose breast) and ham (veal shoulder).

Other items that will be served at this meat meal will be hash-brown potatoes and, as in the main breakfast, eggs, pancakes and waffles and even a little Israeli salad.

The present dairy meal, which is served until 11 a.m., can easily be turned into the main meal of the day (even without taking away sandwiches, which the hotel frowns upon). At \$6 (now about IL180 including VAT), it is easily one of the country's food bargains.

AT JERUSALEM'S Diplomat Hotel, which caters for a large number of group tours, breakfast

lasts until 9 a.m. The price of the meal is included in that of the room; the charge for anyone coming in from the outside is \$4.50 (about IL132 including VAT).

Here too the hotel is bedevilled by guests who take away sandwiches. Manager Dubi Schiff told us, as we sipped our orange juice, that much as he would hate to, he may install signs telling guests they will be charged for food taken out of the dining room.

Here the unique item was a finely chopped tomato and cucumber salad with lots of parsley, in the Arab style. The selection of fish included smoked mackerel and excellent herring fillets. There was also a large number of white cheese spreads, with seasoned white cheese.

Hard boiled eggs and scrambled eggs were on hand, as were porridge and corn flakes. Long white rolls were available as were croissants, although Schiff admitted that the latter are not served every day.

As we munched our way through the last croissant, we discussed the evolution of the meal. Schiff pointed out that it is in fact a misnomer. Virtually no Israeli eats such a big breakfast, not even on Shabbat.

On the other hand, he pointed out, the meal has provided hotels with the opportunity to serve guests the country's high quality dairy products which, until not long ago, were relatively inexpensive. The demands of the guests from abroad and competition between hotels caused the addition of such items as eggs, breakfast cereals and smoked fish.

He said there have been virtually no complaints from non-Jewish guests, of which the hotel has a large number, concerning the lack of meat. On the contrary, he said, most non-Jewish visitors know about the Israeli breakfast before they arrive in the country and look forward to it.

Although the hotels previously made money on breakfast, they are now lucky to break even. But Schiff added that this is no reason to cut back. If anything, he said, we should make the breakfast even better. □

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Taylor-made

ROCK, ETC. / Madeline L. Kind

JAMES TAYLOR is back after a too-long absence. He looks like hell (could you identify him from the picture?) and it's enough to make us worry if he's been poking pins in his arms again. But the good news is that Flieg (CBS) is a many-flavoured treat.

Frawn-says. Then there's "I Will Not Lie For You," which is not Carter's campaign theme song but a slick roundelay on the he-sic-me merry-go-round.

Taylor works a number of traditions on this album, but all are unfitted by his distinctive vocal and guitar-style, which are at once never complicated and yet never simple-minded. There are, for example, two fine working-stiff songs, "Brother Truck" (with brother Alex Taylor on back-up vocals) and "Millworker," a lyrical ballad which is bound to be stolen soon by many another performer.

Taylor takes two modern standards back to their roots, more to prove what can be done than to fill out an album, and his readings of "Day Tripper" and "Up on the Roof" are so much like J.T. originals that you'll just grin all the way through them. As an added flip, Taylor trots out "Rainy Day Man" — written a decade ago — as a sort of a tenth anniversary salute to himself, and it sounds so fresh we heartily approve.

We also have a classy prison lament, "Sleep Come Free Me," and several straight love songs, including "Chanson Française," which makes us wonder how the engineers could keep their faces straight, given Taylor's fractured

The dark side of James Taylor surfaces on "Johnnie Come Back," a bouncy rocker which belies the evil suggestiveness of such lines as: "She only shows up for meals/ My medicine chest and my automobiles..."

But the really big bruiser on the album is the track that opens the second side. It's called "B.B.U.R.

(S.U.C.S.I.M.I.M.)," which stands for "Be as you are as you see/ As I am I am." Once you get past all the cryptic cuteness of the title, you'll find this is at once James Taylor at his best and at his most typical.



Wife Carly Simon drops in for background vocals on that number, and such pros as Leland Sklar and Russel Kunkel hold down the rhythm on most other tracks. Anywhere on the turntable, you'll say it's really sweet, Baby James.

DAN FOGELBERG also steps out on his own on Nathar Lande (CBS). This one was recorded before the rather boring *Tribes* and *Sons of Different Mothers*, which he recorded with Tim Welsberg, and this one is so much better that it seems clear Dan should follow his own instincts.

Not that I'm nominating *Nether Lands* for platinum, gold, or even manganese. Like Taylor, Fogelberg tries a variety of traditional types here. Unlike Taylor, Dan lacks a distinctive voice and style to carry it off. In fact, his voice is painfully raedy, and while his compositions and guitars and keyboards are all competent, they lack fire and any sort of identity.

pretty, like "Scarecrow's Dream." The occasional rocker never take off, but "Dancing Shoes" is one tune worth hearing again and again.

In short, if you're willing to invest in a promising album which lacks direction but still won't offend, you might try this one.

ROCK REGA: And here's a round-up of the latest news. Johnny Rotte's put together a new band called Public Image, and their first single is called "Disco Death"... The Bee Gees will produce Barbra Streisand's new album... The record industry everywhere is crying the blues, with cut-backs and layoffs and gimmicks, gimmicks, gimmicks, like coloured discs, picture discs, and — taste this — the new Led Zeppelin coming out in six different album covers, all sold in brown wrappers so you don't know which one you get. The idea is you should collect 'em, like bubble gum cards...

Deserved applause

BRIDGE
George Levinrew



TODAY'S DEAL comes from the match between Israel and Italy, at the recent European Championships. It was played in the Vugra Theatre, and the audience applauded as Israel's Julian Frydlich made his contract through a squeeze and end play.

Love all

Sheveth NORTH
♠ 88
♥ 38
♦ 38
♣ 88

Garozzo EAST
♠ 10 8 7 4 3
♥ K 8 5
♦ A 10 7
♣ 10 2

Frydlich SOUTH (D)
♠ K 10 5
♥ A 5 3
♦ 6
♣ A 3

South opened one spade; North responded one trump; South rebid two hearts, which bought the contract. West led a club, which declarer won with the ace. He led the spade ace and then the spade king, which West ruffed. The diamond jack was returned, and it held the trick. East won the next trick with the diamond ten and played the heart nine, won by West. The heart ten was covered by the jack, king and ace leaving this end position:

NORTH
♠ 6
♥ 6
♦ Q 8 7 5
♣ 8

WEST
♠ —
♥ K 10
♦ J 8 4
♣ —

EAST
♠ 10 9 2
♥ —
♦ A
♣ 10

SOUTH
♠ J 8 5
♥ 8 8
♦ —
♣ 2

Frydlich's problem now was to make three trump tricks on a cross ruff, together with the spade jack and the club king. He led a club to the king and returned a club which he ruffed when Garozzo discarded a spade. For East to have ruffed with the heart eight would not have helped the defence. South led the spade jack and then ruffed a spade in dummy. The play of a club assured that Frydlich would make his last trump and the contract.

(Information supplied by the European Bridge League)

PROBLEM for the Reader
NORTH
♠ J 10
♥ 10 8 8 4
♦ 9 8 7 3
♣ A

SOUTH
♠ A K 9 8 8
♥ —
♦ A Q J 10 6
♣ —

Both France and Germany at the European Championships were in a six spade contract, with South as declarer. A club was led. Making the contract depends on your lead from dummy for the second trick. Both France and Germany, in the same contract and with the same line of play, were ast: How would you play to the second trick? Your answer is invited. See next week's column. □

THE WORLD SEPHARDI FEDERATION

Shana Tova for the House of Israel

5740 must be for us, the Jewish people, the year for a great leap forward. A year for us to think and act anew to safeguard Israel's first peace. And for us Sephardim, as a part of the Jewish nation, this new year should herald the elevation of our spiritual heritage.

The new year is a new opportunity, a new beginning to assert ourselves on a global basis, what we see throughout the diaspora and in Israel today, is a sense of awakening, a glimmer of a new renaissance of the brilliance of the Sephardi heritage and the role that Sephardim can play in our time.

The spirituality, the poetry and the philosophy of our Sephardi heritage are treasures that must be preserved and nourished for the totality of Jewish life and especially for our youth.

For our children are the guarantors of our heritage, and the guardians of our tradition. And in Israel, our children are the symbol of the future.

That is why the World Sephardi Federation has pledged itself to help our brothers, the Sephardim, in Israel to re-assert themselves, to create their own leadership and to find pride and self-esteem in their roots, while preserving the rich culture they developed living in North Africa, Asia and the Magreb.

It is a pledge that finds fulfillment in the renewal of our covenant with Jewish life: to complete the work of properly absorbing all of Israel's immigrants; those who believed they had a sacred obligation to return to Zion to help in the construction of the Jewish nation, to help re-educate our youth who seek to find their identity as Jews and to develop a leadership based on a memory of the past with high hopes for Israel's future.

This is what the World Sephardi Federation pledges for the new year, 5740. It is for a great leap forward toward a spiritual re-awakening and the building of peace. We pray that God will fulfill our pledges, and that the new year will bring the realization of our most sacred aspirations.

Nessim Gaon
President
World Sephardi Federation



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Canvas into sculpture

Meir Ronnen

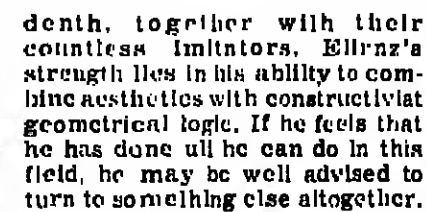
ARTISTS have been working on canvas since the Renaissance. In this century progressing towards a minimalism in which its surface is barely disturbed, YEHOASHUA ELIRAZ is an artist who has given up "hard-edge" painting altogether: for the last few years he has been making geometrical compositions using strips of the canvas itself. His latest show (at the Israel Museum's Billy Rose Pavilion) shows a number of variations on this type of three-dimensional sculpture, as well as some more recent "frieze-cum-painting-cum-wall hangings." The latter are a disappointing development.

Eliraz's cloth sculptures are highly original but directly derived from a strong recent tradition in serialist geometrical composition, first started by Europe's Vaasarely, Tommaso and Schoonhoven and exemplified in America by the works of Donald Judd and Sol Lewitt (the latter covered the walls of this same pavilion with geometrical murals several years ago).

Eliraz has a particular affinity with Judd and Lewitt, but his choice of soft materials, cut in a serial manner as well as the inventive nature of his compositions, which often make use of the walls from which they are suspended give his work an admirable personal identity. These works make a virtue of repetition, without becoming boring. I have in mind the loose grid hanging on the black wall facing the pavilion; the repeating square "windows" with the partial cutouts hanging half folded at similar angles; and the brilliant wall-to-floor piece that hangs lengths of decreasing size from its "hangers" in a sort of reverse echo of the engineering of a suspension bridge. There is also a framed "picture" made of numerous bits of horizontally rolled canvas that is satisfying and kinetically different in changing light (and closer to Holland's Schoonhoven in feeling).

A trickier, more arty construction, is a circular disk-cum-tower designed for the floor, rather like a flat version of the Kennedy Memorial in the Jerusalem Forest, though it looks poorly against the marble floor here. There is also a large curtain-like piece made of strips suspended from ceiling to floor, but it has no more effect than an interior decorator's louvred hotel curtain.

AS CURATOR Stephanie Rachum points out in her well written catalogue presentation, the neatness of the technique does not detract from the human quality of Eliraz's work. Ironically, his latest works, which are assemblages of canvas and "soft" materials, with anchorings of nailed wood to firm up the compositions, fall into all the old abstract-impressionist clichés and resemble some of the arty-crafty pretensions that many Israeli weavers have taken to presenting of late. Rautenbergs and Sem Gilliam have, in any case, done this sort of thing to



Yehoshua Eliraz: two white-painted cloth installations.

(Billy Rose Pavilion, Israel Museum)

ISRAEL AND ALLAH

Gil Goldfine

CONCEPTUAL ART usually has little to offer as a rewarding visual experience. The conceptual artist generally deals with cause and effect, action and reaction, describing an activity in a journalistic manner with words, photographs and statistical data.

While many conceptualists aim at "heavy" esoteric subjects, come, like young Jerusalemite SHUKY BORKOVSKY, manage to etch the fence and pursue the crystallization of a conceptual idea by using the pure plastic elements of line, shape, colour and texture.

Borkovsky's works are small and miniature abstracted wall hangings and free-standing floor objects. They are engaging statements that make critical comments about our geo-political



Shuky Borkovsky: wall installation (Yarkon Park Gallery, Tel Aviv).

situation and pivot on a singular visual theme. But the subjective (literal) ramifications projected are varied.

As a point of departure, Borkovsky zeroes in on the Moslem grave in general and the sheikh's tomb in particular, two structures found in abundance in our local landscape. They symbolize the schism and neglect that has developed between Israel's majority and minority populations. As a continuation of the theme and as a strengthening of its humanistic backdrop, Borkovsky places special emphasis on creating shapes that reconstruct the sacred black sanctuary at Mecca. He has fashioned the volumes into flat, truncated shapes which nevertheless maintain a certain amount of mass despite distorted perspective drawing and angular aberrations.

But the obvious simplicity of these sacred shapes, decorated with a minimum amount of colour

(Continued on next page)

Time and eroticism

TIME: Rhythm and Repose by Marie-Louise von Franz. Thames & Hudson, London. 96 pp. £2.95

ENCHANTED WORLD: The Magic of Pictures by Bryen Holme. Thames & Hudson, London. 98 pp. £3.95

PRIMITIVE PAINTERS by Roger Cardinal. Thames & Hudson, London. 40 illustrations and captions. £2.50

EROTIC ART OF INDIA by Philip Rawson. London, Thames & Hudson. Also Universe Books, New York. \$6.95. 40 colour illustrations.

ART BOOKS are good business — sales in this country outstrip other kinds of books. But as there are a fairly finite number of artists in which the public shows an interest, publishers are now vying to produce "theme" books, in which all sorts of works that have

appeared elsewhere can be used to make a new point or illustrate a theory designed to use illustrations.

A new Thames and Hudson theme series is entitled "Art and Imagination" and deals with 16 esoteric subjects, from Alchemy and Astrology to Tantra and Tao. The first to reach us is a very personal survey of time and the natural rhythms associated with it. The author, whom I suspect is a Jungian analyst, sees done all her homework, dealing with almost every aspect of time related to nature, various religions, art and science in an essay that is rather more stream-of-consciousness-conscience than ordered. Some of it reads like a grab-bag of quotes from Scientific American and there are some platitudes about Einstein and others about the Arrow of Time, a concept which she correctly manages to question several hundred words after bringing it up. But she draws on an impressive bibliography

and the captions to the 148 illustrations (18 in very good colour) are most informative. Handsomely designed and well printed (like the others here, in Spain) this book is a real bargain at £2.95.

BRYAN HOLME'S book, primarily aimed at young readers, reads like an English-schoolmaster's attempt to introduce English grammar school children to the world of fine arts — both east and west, from medieval and pre-Columbian art to the hard-edge magic of Kenneth Noland. Holme doesn't deal so much with art history or style as with subject and the artist's ability to cast a spell over the viewer. What all this 96 artists illustrated here in common is "the gift of enchantment." Yet the book manages to trace almost the entire gamut of art history, while getting in some classic illustrations of fairy tales, like Tenniel and Raokham. The 44 colour plates are very pleasant but I can't understand why they gave a full page to a Calder "Lion" while reducing works by Rothko and Noland to the size of large postage stamps. The Rothko

needed a full page to make the caption's point.

ROGER CARDINAL'S book is the least successful and least attractive of this quartet, despite the attractive subject. The introductory essay is the usual homily making a case for naïveté. Represented are some famous American, French, Yugoslav and British "primitive," with all 40 in colour, but the book is spoiled by a poorly designed cover and badly designed pages. But it's hard to quibble at £2.95. Companion volumes in this series run from Munch, Manet and Van Gogh to Lautrec and Japanese and Indian erotic art. The latter is highly entertaining but in no way complete, being largely based on one private collection. The only example of Malva eroticism is not at all representative. The page layouts are again poor; some of the words needed enlarging to nearer their actual size and should have been printed without margins. But there is a good text and good captions by Phillip Rawson: a good buy. □

Meir Ronnen

Israel and Allah

(Continued from previous page)

and gilt edging, is questioned and then quickly unmasked and understood for what it is: a pictorial vehicle for proclaiming a personal socio-political theory. This aspect of his art, and not the articulation of form, is the primary side. Further, the method used to relay the conceptual associations is one of repetition and recall rather than indulgence in burdensome edicts, quotations and overt flag-waving.

This quiet assessment of the problem makes the spectator reflect on other times, other places and other beliefs; and to contemplate the negative consequences of neglect, prejudice and an attitude of supremacy. His art objects *per se* also reinforce the ideas of worship (overeignty), sacrifice (altar) and individuality (God).

While Borkovsky's "product" is thus patterned on an oversimplified construction, I found the exhibit an engrossing one. The fusion of object and subject into a unified statement is an accomplishment. The proportions and relations between object and gallery space are exceptionally well-planned. Polygonal shapes on the walls echo the pentagonal rooms. And the silky pastel coverings of the step altars placed almost at random in the room absorb and reflect natural interior lighting, miniature monuments in a true Middle Eastern environment.

For those of us who are willing to be shaken, Borkovsky has reminded us, in a refined yet bitter way, of the "nature" of our surroundings; and he has done so with a spartan use of materials and an Athenian sense of justice. (The Yarkon Park Art Pavilion, Yarkon Park, Tel Aviv) daily from 10 a.m. to 5 p.m., Fridays till 2 p.m., till end October.

BRAZILIAN SCENES

DOMENICO CHIAUDRERO, an Italian by birth, has been chosen to represent Brazil in celebrations of her National Day. His oils and watercolours portray a narrow range of Brazilian scenes, notably the peasant fisherman, vendors, market scenes and his poverty intoned berrios of Rio. Overworked and schematically rendered, Chiaudrero's oils fare less well than the crisply etched and brightly toned watercolours. (Panama Gallery, 1 Gordon, Tel Aviv). Till Sept. 28.

NON-ART

MOSHE GERSHUNI'S current show is an object-lesson in how to create a non-exhibit from non-art. Gershuni's hangings go in all directions and contain a great deal of Duchampesque nonsense, but lack the balance of clever, eclectic, nonsense. His black, red and white proclamations on mirrors, walls and tiny sheets of paper offer very little in terms of satire or political parody, even though Aviva Uri, Arki Sharon and Mr. Gershuni (Moshe's Father) are prominent figures. As for Gershuni's own "artistic" condition, I think he is on the verge of bankruptcy. (Sara Levi Gallery, 50 Pineles St., Tel Aviv). Sun thru Thursday, 8-8 p.m. Till October 11.

NON-EXCITING

RINA BEKIN (Kibbutz Lahavot) shows semi-figurative and abstract works on paper. Flattened and segmented into dynamic patterns, they reach only half way in her quest for creating what the art world calls "exciting" pictures. Somewhere down the line her colours go grey and her black outlines become heavy flat, covering the breath out of the compositions. (Gly Art Gallery, 8 Frug, Tel Aviv). Till Sept. 28. □

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